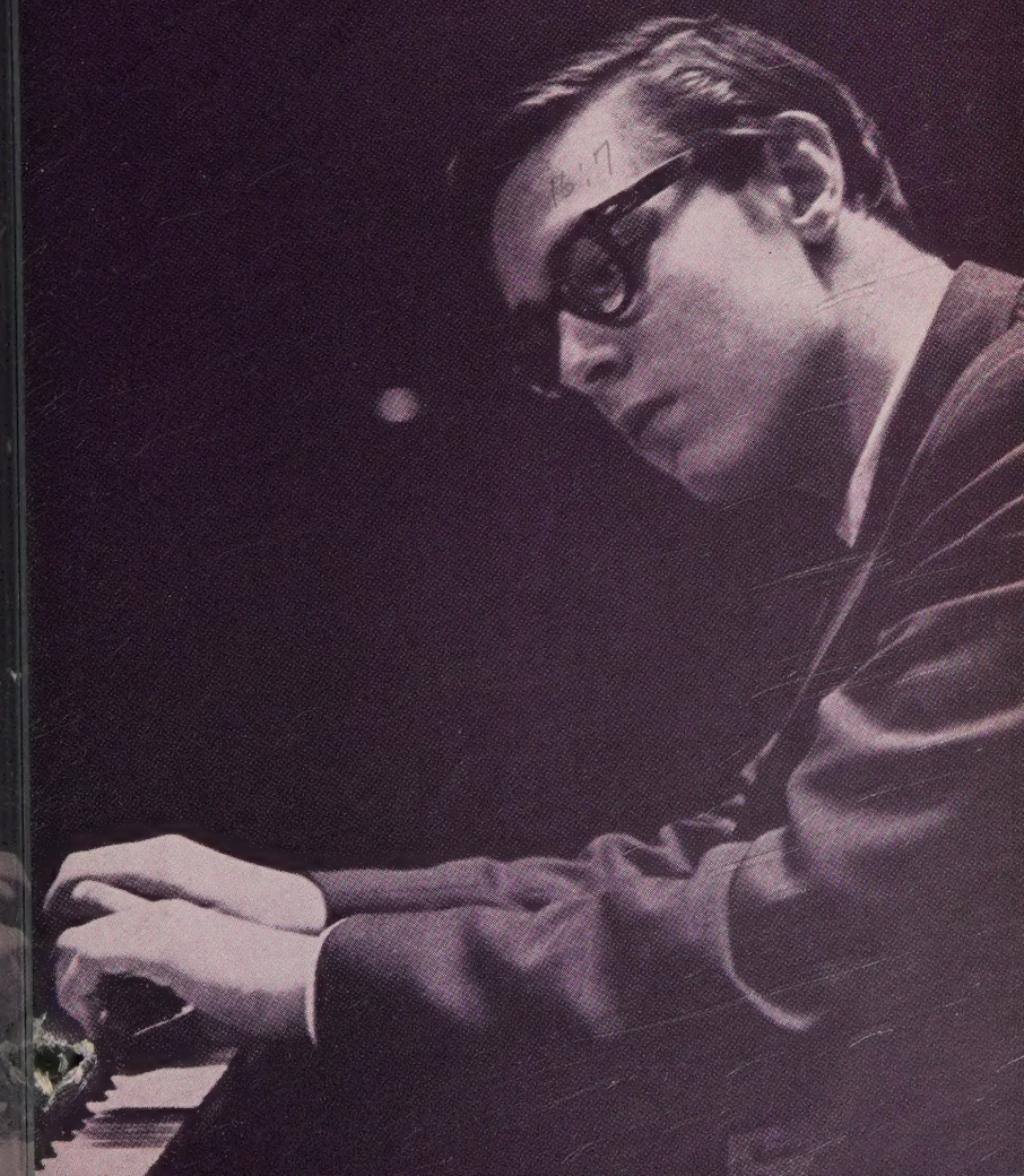


Youth |

POPULAR MIAMI DJ SPEAKS FRANKLY
JAZZ PREACHES THE BLUES IN CHURCH
MIXING PIANO WITH PRACTICAL JOKES



A black and white photograph capturing a band performing live on stage. In the foreground, a man with glasses and a baseball cap is seen from behind, playing an acoustic guitar. Next to him, another man with light-colored hair is also playing a guitar. The background is filled with a dense crowd of people, suggesting a concert or festival atmosphere.

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The musical tastes of teens reflect a wide variety and flexibility, according to a survey of YOUTH magazine's contact group of over 400 young people throughout the nation. Rating highest in popularity among recording stars was Andy Williams, seconded by Peter, Paul and Mary. A third place tie for the honors between Joan Baez and Elvis Presley with Johnny Mathis, Barbra Streisand, Robert Goulet and the Beach Boys all acclaimed in that order. The favorite among current hits was "Downtown," with a tie for second place between "This Diamond Ring" and "Goldfinger." "Dear Heart" was in third place. Among the all-time favorite recordings, "Moon River" rated highest. "West Side Story" came in for a strong second with "Exodus," "Blowin' in the Wind," "Theme from Summer Place" and "New World Symphony" completing the top choices. When asked what kind of music they personally preferred, the teens awarded folk music 25 per cent of their vote. Classical music was a close runner-up with 20 per cent preference. Behind these choices were musicals and broadway shows, popular songs and themes from movies. Thirty per cent of the young people said they spent money on records (most were saving for college), but answers ranged all the way up to ten dollars spent on records per month. Right now the song most often noted as popular to sing in a group was "Name Game."

What do you dislike most about today's music?

I dislike the appearance of many of the "popular" singers today. "Long-haired music" has taken on a new meaning because of this.

—Don Yegerlehner, Clay City, Ind. Age 18

I think too many of today's popular songs idolize love and sex. They seem to play up marriage as an answer to today's problems and give the idea that the gal or guy of the moment is of supreme importance. I think this is very dangerous.

—Franna Ruddell, Spearfish, S.D. Age 17

Rock and roll, twist and Beatle music bother me mostly because I don't consider it music, but noise. True, some of it has a beat, but when one has had music instruction for 13 years it is difficult to consider that off-key, weird harmony as music.

—Gini Steen, Lombard, Ill. Age 18

"Leader of the Pack" provides a perfect example of the wholesale misrepresentation of the Christian principles of life, the emphasis on the material joys of life and the misconception of what God is. For these three reasons I dislike what today's popular music is doing in shaping my fellow youths.

—Roy Weaver, Greeley, Colo. Age 17

What's the latest dance fad, and why is it so much fun?

The jerk: Because everyone can get into the act. You don't really need a partner.

—Nancy Fujikawa, Kanai, Hawaii. Age 17

The jerk: I don't think it is much fun because while dancing it you look like a jerk yourself.

—Leslie Horst, Oaktown, Ind. Age 16

The frug and the dog: This is a way of blowing off steam without hurting anyone's feelings.

—Kathy Neese, Center Point, Ind. Age 17

We're going back to slow dancing because it's romantic and you can get to know your date.

—Phyllis Cliff, Denver, Colo. Age 17

Youth

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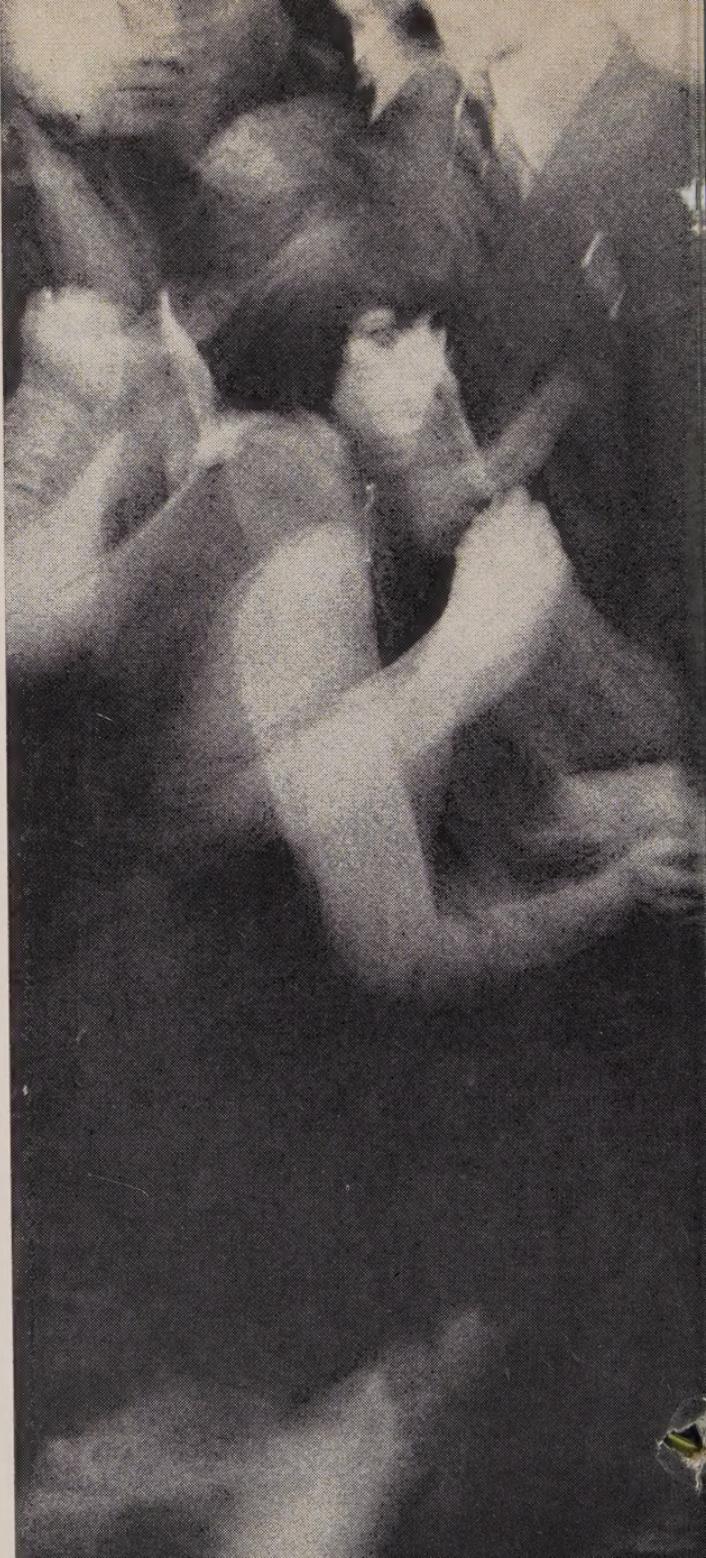
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The shag: Everyone does it and a person doesn't feel as self-conscious dancing then. No one laughs at anyone.

—*Linda Luce, Muscatine, Iowa. Age 17*

Maybe it's New England conventionalism, but teenagers here seem generally disgusted with the trends in dancing.

—*Gordon Quimby, Wolfeboro Falls, N.H. Age 18*

Square dancing: There is a sense of accomplishment in getting through a call without making a mistake and it's dancing that doesn't require too much coordination or grace.

—*Anonymous*

■ What does your gang sing?

Crazy stuff: "Leader of the Laundromat," "I Want My Baby Back" and Jolly Green Giant." —*Ranceford Okada, Kawai, Hawaii. Age 16*

It depends on which crowd I'm with. Some like Beatle music; others the folk singers; the choir I'm in at school is doing "The Mikado."

—*Linda Stott, Denver, Colo. Age 16*

Sorry, but my crowd is full of monotones. We try to sing popular songs without much success. —*Jean Sylvester, Merrill, Wis. Age 16*

We get together and try to sing every song we know from rock and roll to hootenanny songs to camp songs. Anything goes.

—*Carol Huebner, Minneapolis, Minn. Age 17*

The crowd is still hanging on to the Beatles, but I'm not following the crowd.

—*Peggy Cherrington, Allentown, Pa. Age 14*

■ What changes would you make to improve teen appreciation of music?

I think with opportunities like concerts, chorus participation and music appreciation classes, more students will see that the field of music is very wide and wonderful. —*Kay Overdorf, Grand Junction, Colo. Age 18*

I think that radio disc jockeys should consider seriously the character of the songs which they push. Music, just like people, can be very shallow.

—*Claudia Tornblom, Council Bluffs, Iowa. Age 18*

I don't believe that the appreciation matter is just one-sided. Some of my friends like classical and cannot stand the hit parade. Some are just the opposite. Neither can understand the good of the other. Each kind has a purpose and I think this purpose is what needs to be exposed.

—*Dorothy Weaver, Troy, Ohio. Age 18*

I would like to find a respected person who would say to teenagers, when he hears a record he doesn't like, "I think this record is trash!"

—*Roger Zorbragel, Clark, S.D. Age 17*

As teens mature so does their taste and appreciation for music. I've noticed this in our crowd. Recently we've gone to folk and classical music for enjoyment as well as the Beatles and others for parties and dancing.

—*Debbie Rosen, Wantagh, Long Island, N.Y. Age 18*

I believe one of the graduation requirements of high school should be a course in basic music theory. —*Charles Paterson, Denver, Colo. Age 16*

interview with a D.J.



To teenagers in Miami, Fla., the Tiger Mustang of WQAM with Charlie Murdock is a familiar sight. As a prominent disc jockey and the operations manager of Radio Station WQAM, Mr. Murdock talks with many fans from the cruising Mustang, as well as from the station. As a switch on his usual routine, four young people recently took over the mike and tossed the questions at him. Taking part in this special interview for YOUTH magazine were Carol Ferguson, Julie Thrasher, David Ellison, and Richard Madan—all members of Miami's Plymouth Congregational Church, where Mr. Murdock and his family are also members. Last fall at the invitation of Plymouth's pastor, Dr. David J. Davis, Mr. Murdock gave a sermon for students going back to school. Excerpts from the recent interview follow.

When I listen to your station, I hear "This is exclusive on Tiger Radio. Nobody else in the nation has it." Does every radio station do this or do Miami stations just seem to get the best all the time?

We have one of the most competitive markets for radio in the United States, except for maybe New York City or Chicago. And so I personally have people bringing and sending me music. Just as newspapers have an "exclusive" by-line on a copyrighted news story, so we have two co-respondents, for example, in London who send me "exclusive" music. We want listeners to feel they can hear first things first on our station.

imes, the other station in town will play a record that will come in—we have the same record at the same time, but we don't believe it's going to be a hit. We're in the business to provide listeners with hit records, not to make hits for record companies. Anyway, maybe they think the record's going to be a hit, so they'll put it on and say it's exclusive just because we're not playing it. Well, fine! It might fit in there, but not here.

Both your station and the other station had someone with the Beatles on their trip around the country. Does every station have a man traveling with the Beatles?

The same reporter we had also fed some 15 other radio stations. The reporter for the other Miami station fed some 15 or 20 other stations. It just so happens that in being very competitive here we try to lead the country in many things. We have Bobby Vinton's record of "Mr. Lonely." It came right out of the cutting room and Bobby had it here in town. We got a copy of it from the star and we were the first ones to play it. We sent copies to other stations in the nation who will do the same thing for us when a star visits them with a cutting right out of the recording room. They'll send it to us first.

There have been occasions where a Beatles record will come into New York from London at two o'clock. A station in New York will make a copy for us; I'll pay for the taxi fare to run it out to Kennedy International Airport. I'll call an airline and check on the first flight here. I'll tell the taxi driver to take it to a certain attendant at the airlines ticket office who gives it to a certain stewardess and I'll have our Tiger Mustang at the Miami airport to meet the flight and we play it here first, in some cases six hours after it gets to the United States. That's a little inside information as to why we like to say we have first things first.

What do you look for in a record that makes it a hit?

It's what we call a commercial sound—a commercial feeling in a record. First, what's the basic beat of the record? That's the prime consideration. Second, does it tell a story? Third, can I whistle or remember the melody line? Fourth, can I remember the words? Those are the main things that look for in a record. There is a fifth thing which comes under the heading of novelty records—like Ray Stevens, or like The Chipmunk Song, or Purple People Eater, or the Witch Doctor—things that are unique, whether it's the sound effect that causes its novelty or whatever else it is.

How do you explain the success of a group like Peter, Paul and Mary, when their beat and everything else seems to be out of tune with what is average?

Well, there again you have somewhat of a novelty aspect. It's a novelty to have a variation from the regular basic form of music. And another thing. A song like "Blowin' in the Wind" tells a story about integration. In other words, it's a reflection of a national theme or what's on people's minds. And what better way to think about something than through music?

Music reflects the time that we live in; if you

Why do you think the kids like the kind of music that is currently popular, the surf songs and all?

Because that's the kind of music that's popular right now. It's what the average listener wants to hear. It's a circle. We play what we play on the radio because of what we think the listeners want to hear. Listeners listen to us because we play the music they want to hear.

Why is this music popular now compared to the popularity of the ballads a few years ago?

Let me answer it this way: By 1967 over fifty percent of the population in the United States will be under 25 years old. Therefore, it is a young adult market doing most of the buying. There was, a few years ago, a basic insecure feeling. What was going wrong in Germany? What was going wrong in Cuba? There was very little excess money going around. There was the possibility of a major steel strike. Things were unsettled and when people are unsettled, the music is unsettled. What kind of music do you whistle, or what beat do you like, or what do you do in your spare time? If you're worried about something, you feel certain things and that feeling is put to music. Music reflects the time that we live in.

What skills do you need to become a disc jockey?

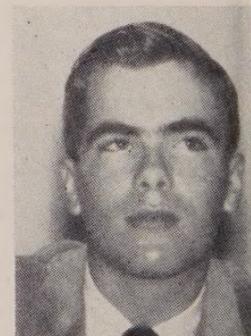
First, you've got to be able to get along with people. And, second, you've got to have self-confidence, but not be over-egotistical about this thing. People listen to someone on the radio because he has command of the situation. You wouldn't spend \$1.50 to watch Elvis Presley if he stopped in the middle of a song and said, "Well, wh—, wh—, what's the next word?" You have to have respect for an entertainer, whether it's a disc jockey, a movie star, no matter who it happens to be. You have to have enough respect to make you want to watch them. You may either like to be like them, or you like what they look like, or you have some sort of association. Well, in a mild form, it's this way on the radio. Either you like the person's music which he plays, which is the majority of it, or you like their tone of voice, or you like the way they handle themselves in the



Richard Madan



Carol Ferguson



David Ellison



Julie Thrasher

orried, that feeling is found in the music you like

situation. In other words, the good disc jockey shows a form of confidence which you would either like to have or that you enjoy listening to. Therefore, if you want to become a DJ, you have to develop that confidence as a young person, but still like to deal with people. You have to want to be with people—not only of your own age, but older and younger—and enjoy talking, and at the same time know when to keep your mouth shut. That's the occupational hazard!

Why aren't there more women in this field of work?

I think mostly because there are more women listening to the radio station than men, and women would rather be told something by a man than be told something by a woman. It's a basic human factor.

What's the biggest problem in being a disc jockey?

Mainly being away from your family, because you give so much of your time to the public. After all, you are holding a public trust, for radio today has become a very personal thing. Unlike 20 years ago when radio went only into your living room (where the television set is now), today you take that voice that comes out of that speaker with you to the beach, in your car, to the bathroom when you dress in the morning, to your bedroom before you go to sleep at night. You can even listen to the radio in the shower. You used to sing in the shower, but now you've got someone to provide the music even there. In this very personal way, we have a big responsibility to our listeners.

And I do spend a lot of time away from my family. As operations manager of this station, as well as disc jockey, I find it important to meet the people whom we serve—both adults and teenagers. Within a recent 90-day period, I had a total of 86 personal appearances, sometimes three times a day, in addition to what I did on the air. By actually meeting and talking with the people, I keep the pulse of what they want to hear and how the sound of the station is going over. It's our business to give them what they want to hear. The more people we have listening to WQAM, the more money we make.

What pressure do you get from record companies to play their records?

You don't get too much pressure from an established artist; they take care of themselves. But there are new artists always trying. However, this station is licensed by the government, so there is no payola. We operate by a certain set of rules and those rules are never varied under any conditions. In compiling our music, we survey the stores to see what is selling, we look on the national charts to see what is breaking in other markets, we listen to the national promotion people, we listen to the product and if we feel it's good enough, we play it. The government licenses this station for the public conveniences and necessities, not to promote records for people. A disc jockey has an obligation to his listeners to give them the very best times, whether it's a funny saying between commercials, a well-pro-

For a "hit," we look for the commercial sound of a record

duced commercial, or good wanted three minutes of music. Why should he take some record that's brand new where Who-Shot-Charlie is the name of the artist? Who knows Who-Shot-Charlie? They don't know Left-Finger Sam nor Flight-Foot Floogie, but they do know Bobby Darin and they know the Beatles. But at the same time you do have an obligation to pull these songs off the air when you begin to feel a person is getting tired of them. So it's a happy marriage of the mixing of the two to know that your listeners should receive the very best product available. If we don't have the best available, in music, talk, radio personality, the D.J., a whole combination of promotions and contents, people will turn the dial. It takes one second—just like that—and it's over.

Do you have any definite likes or dislikes about current trends?

Yes, I do. I think that there are certain songs that are not to be played. People who put out music do two things: They want to supply an answer to people's taste in music but they also want to make money, such as a record of "I Want My Baby Back." Let me illustrate my concern with a real-life situation. On the Saturday before this record came out on a Monday, a man accidentally backed his car over his four-year-old child. The child was crushed to death. He had killed his own daughter. Imagine what this man is going to be living with for the rest of his life. What if he tunes into WQAM with this dead child on his mind and hears musical selections for three hours—"My Hero" or "I Want My Baby Back"? We played neither of those records because we believe we have a mature obligation to all listeners not to exploit a tragic thing of this nature.

What kind of music do you personally like?

I like the Command albums put out in stereo. I have Ray Conniff, Andre Kostelanetz, Montavani, Hollywood Strings—basic mood music, background-type music that I can relax to. A person has to be able to have an emotional release through music, or some other way, even if it's simply getting mad at the cat. You have to have a release somewhere, especially when you're in such a high-tension field as we are here.



Charlie Murdock is swan by the postal response WQAM contest

check its basic beat, story, melody line, and lyrics

If you had a national audience listening to your program everyday, what would be the most important thing you'd want to say to teens?

The most important thing is to do today's work the best you can. I think that every young person on each level of the teen-age bracket from 13 through 19 should have a goal. If you are 13 and just breaking into the teens, your goal might be the neatest room in the house—your own. You should learn to organize your time and most of all learn to organize your study habits. In this atomic and space age, where competition is so keen in every basic line of endeavor, the person who succeeds and who is able to provide for his family in the future is the person who has the best education, who has the ability to get along with people and groups of people, and is most adaptable to society. To do this, you need more education and you need to get out and meet more people. I would add: "Go steady with the books and don't go steady with the girls."

Do you really think that school work is the most important thing a teenager has to do in his life at this time?

I would say 75% books, 25% social. When you get to college it will become 50% social and 50% educational, but by your college level you're hunting for two things: You're hunting to develop and polish your social skills and you're hunting the person with whom you're going to spend the rest of your life. Too many of us don't research our own goals for that person until it's too late. That gets into the other message I would give to the teenagers on a national level. I would say to the boys that the best person to marry is your best girl friend. Don't marry the greatest sweetheart you've ever known. When you have a friend, you have many things in common. Friends enjoy things together without being swayed by sex appeal or physical attraction. Two people who are genuine friends already have the basic ingredients of friendship and understanding, which is the best foundation in the world on which to build a marriage. And so use your teen years to get your education and establish social foundations. Set your own marital requirements for what you want in a mate. And as for the ideal age for marriage, I believe it is between 21 and 25, depending on the maturity level of the two people involved.

At what age do you feel teenagers should begin to date?

I think they should begin to date when they are old enough to accept mature responsibility of dating, that they know why they're dating, that they're dating to enjoy friendship of the opposite sex, and that they know what they are going out to have a good time for. I think dating definitely belongs in senior high school. And I think that parental supervision is a must in all junior high activities.

What can teenagers do to improve their image? How can we show people that we aren't all a lot of hoods?

You have already done it. The image I have of you, Carol Ferguson, is image marked "A" in my book. The image I have of John Jones, boy

In a very competitive society, education is prim

knife-slicer, is zero in my book. Therefore, the best thing you can do is take care of your own image. And if everyone did that, the entire teen-age image would improve. But you'll never change the image of the person who has no love, no affection at home, no attention, no place to hang his head. And believe me, recognition and attention are the two greatest things that every human being longs for. And there's always going to be those who don't receive all that they need, so they're going to go out and do something to get attention, and that "something" act is what causes a bad image for that person. And with one bad apple in the crate, people say, "That crate is rotten." But nobody ever says anything about the 271 good apples in the same crate. This is the problem. And it's the same everywhere.

What's the biggest problem facing teens in the future?

Getting a successful livelihood, making a successful vocation in the future, and establishing a family in a very competitive society, all without adequate education that people need so very much. The competition is so keen in every field. There's only room for the best. And what about the person who isn't the best and who hasn't had the parental guidance? That's the biggest problem—benefiting. It's like saying "What's the best way to get the benefit from an insurance policy?" The answer: Start your premium early. The biggest problem you have is not paying your premiums early in your future. You haven't started studying and you haven't started taking advantage of knowing a lot of people, dating a lot of people.

There's one girl I know who will probably be married inside the next 12 months. She graduates in June from one of our high schools. She'll probably marry this one boy. She doesn't know anybody else. She doesn't know what part of his personality is good, bad, or indifferent, because she's never dated but one person. How is she going to know whether he's the best or the worst? Maybe three years from now after she has had three children, all of a sudden she finds someone else that's better—well, it's too late!

Do you feel that attending church is important for today's teenagers? Some parents leave it up to their own teen-age children to decide whether or not to go to church. Is this right?

A person's best church is under his shirt—his heart and conscience! But that person's "shirt-church" is created by associations, mental attitudes, and religious foundation, all of which are promoted within the church itself. The social gatherings that church people have, and their religious feeling and knowledge of God and his presence are nurtured in their own hearts through their minister, services of worship, church school lessons, and the teachers. I think a person should be required to go to church through his or her high school years. And their parents should set an example. In the talk about church, parents should make it a happy place to go. It should be a center of their family life. There should be a prayer with the family together daily. There should be a recognized part of the church with the family group on a day-to-day basis. Then there is never any que

so the emphasis for teens is 75% books, 25% social

as to what do we do on Sunday morning. It's an automatic thing to do, because the example is set by the parent at a very early age, and should not be left up to the child to decide when he's in high school.

Do you think many teens go to church for social reasons?

If a person was going to church just for social reasons, they surely are exposed to a lot of things that have nothing to do with social life in order to get the social advantage out of it. A social advantage is only attained at church when you sink your whole life into the religious atmosphere that's there and enjoy it.

How would you state your philosophy of life?

My life has been influenced by a great many people. I've tried not to make too many errors, but people who do things make mistakes. There's only one perfect Man, and he's not with us except in his example. So my philosophy of life would be for each of us to try to share with others the things that we have that are good, both experience-wise and financial-wise, and to try to pass along and stay as close to the Golden Rule as possible. Just "do unto others as you would have them do unto you." There is no greater phrase ever written for a philosophy of life because no matter what happens, a man who bombs his neighbor, sooner or later will find a fuse in his own front door. ▼

Ringo Starr is interviewed by Charlie Murdock



This discography of American folk music is a sampling of the best of more than 1000 commercial produced LPs currently available. Not included are any of the 60 discs for sale by the Archive American Folk Song of the Library of Congress, which can be generally recommended to the serious folk-music devotee. Also excluded are recordings of non-English-language folk music of America minorities and the country and Western catalogue. While the list embraces a variety of performing styles, there is emphasis on the rural folk performer or those city performers who have absorbed or re-created rural sincerity and involvement. For the buyer attempting to build a systematic American folk music library, the anthologies make an excellent point of departure. With the recordings below, a listener can eavesdrop on the native milieu of the rural singer.—ROBERT SHELTON

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Magic of Indian Music

When the subject of Indian music comes up, the name of its greatest interpreter will generally follow soon afterward. To many listeners in India and in the West, Ravi Shankar is Indian music.

In the fall of 1964, this Renaissance man of Indian culture completed his second concert tour of the United States and Canada. Ravi Shankar's tour had left his audiences cheering, with many listeners intrigued and hungering for more of these "new" sounds.

Actually, the sounds that were new to them are among the oldest in world music. Some believe that even ancient Greek and Persian music were offshoots of Indian classical music. The tradition in which Shankar works may be the oldest known form of classical music in the world.

This element of "classicism," like everything else in Indian music, has to be understood in a different vein. None of this music is written down, as was the work of Bach or Brahms. Rather, it has been passed down by ear for hundreds of years. Also, it is a highly improvised form of expression. While dozens of rules about performance and structure are followed, the improvisational quality keeps it ever new, changing and fresh. Although many students of Indian music feel that it is slighting their Indian ragas to compare them to jazz, there is a great kinship between the two.

Mr. Shankar has done more than anyone to open the door to this ancient musical system. At his concerts he is both the star performer as well as a gentle teacher, explaining, in his winning fashion, this or that complexity of his art to Westerners.

His concert at Town Hall in Manhattan last fall was typical. Heightening the musical impact was a change in the atmosphere of the auditorium. Incense was lighted at one corner of the raised platform on which Mr. Shankar sat. He was barefoot, and sat cross-legged in his long, flowing additional costume. With him were two assisting musicians—Alla Rakha, a virtuoso in his own right who plays the *tabla*, a set of two tuned hand drums. Odu C. Mullick, who built Mr. Shankar's instrument, the *sitar*, plays the *mboura*, a stringed instrument that supplies the basic droning sound that a background for all Indian music.

A typical concert by Mr. Shankar and his ensemble here would have consisted of four ragas and perhaps an excerpt of some of the music he has written as background for some notable films. The raga is the basic foundation for Indian music, something that is neither a scale nor a mode in the Western sense, but sort of a "schematic outline" on which the sitar-player builds his ideas.

Each raga has its distinctive mood (loneliness, peace, love, heroism, and its special seasonal or calendar designation. Some ragas are for

Converts to this "new" exotic sound

morning, others are for the night. Each will follow the general pattern, however, of moving from a slow, sensuously introspective introduction into whirlwind climaxes of great tension.

For years there has been a growing Indian music "cult" in the West among musicians and fans who have tried to popularize the music in Europe and America. Among these have been Yehudi Menuhin, the concert violinist who has been battling for acceptance and appreciation of Mr. Shankar's music for years. Curiously, the current wave of new converts to Indian music include several jazz and folk music performers. They have been smitten with the exotic sounds, new harmonic possibilities and the improvisational potential of the music.

Among the jazz and folk musicians who have succumbed to Mr. Shankar's music are Bud Shank, a West Coast jazz flutist and saxophone player; Sam Bull, a gifted folk guitarist; and Dave Brubeck the jazz pianist and arranger. All have recorded works derived from Indian music. Mr. Bull, especially, has been the innovator, developing a new tuning for the folk guitar that gives it the quality of a sitar.

The full grasp of Indian music would require long study, as would any musical discipline. Besides the intricacies of performing, there is a whole new language of description that is quite far from the terms used in Western music. Some of these words are microtones, alap, jor, jhala, gat, talas, etc. But don't let these technicalities frighten you away. A simple sympathetic listening will do more to convince you of the beauty of Shankar's Indian music than thousands of words of technical description of how this music is constructed and played.

The range of sounds that Ravi Shankar elicits from his *sitar* are the chief source of interest in classical Indian music. The *sitar* is about 77 years old. It is a long, lute-like instrument with six or seven playing strings and with 19 "sympathetic" strings that resonate with those strings that are plucked. At each end of the *sitar* is a large gourd, which serves as a sound box. At the hands of Mr. Shankar, the *sitar* creates a whole new aural landscape. There are cascading runs of great dexterity, overtones co-mingling like strands of hair, and tufts of weightless, curling resonances.

Ravi Shankar was born in the holy city of Benares in 1920. He is the brother of Uday Shankar, who has brought his fabled troupe of Indian dancers to the United States several times. After deciding that music rather than dance, was to be his life's work, Ravi Shankar began the acting, deep lifetime association as disciple to Ustad Allaudin Khan, *guru*, or master teacher. (It is in this manner that the musical wisdom of the ages is passed down from older to younger Indian musicians.)

clude American jazz and folk artists

Ravi Shankar has written the music for many Indian films that have been enjoying a vogue in art theaters and at international film festivals. The most notable of these are the three Indian films that make up the "Pather Panchali trilogy."

According to Isadora Bennett of the Asia Society Performing Arts Program, which sponsored Shankar's recent tour of the United States, young people were among his most enthusiastic audiences. For those of you who have not had the opportunity to hear him in person, a few LP recordings are suggested for you to try: *India's Master Musician* (**World Pacific 1430**); *Sitar Recital by Ravi Shankar* (**Columbia 119**); *Music of India* (**Odeon 63**); *Ravi Shankar Improvisations* (with American jazz men) (**World Pacific 1416**).

As you listen, try to forget any rules about the music that you have enjoyed in the past. Just let yourself "float" with the mood of mystery and foreignness that the sounds evoke. You will notice how the ragas will generally begin in a slow fashion, with the sitar almost singing or speaking declarations. Then, the tempo will pick up as the *tabla* (drums) are introduced. Watch for the most exciting sort of climaxes as Mr. Shankar and his aides get caught up in a sort of frenzied dancing rhythm. Once you have been conquered by the sound of Indian music, you will never forget its magic.

—ROBERT SHELTON

ROBERT SHELTON / Mr. Shelton is a music reviewer and editor for the *New York Times*. He also does free-lance writing with particular interest in folk music (see his chart on pages 14-15). This is his first article to appear in **YOUTH** magazine.



CAREER



The best way to head toward a career in music is to take advantage of the opportunities available in high school. According to the National Education Association, 95 percent of all secondary schools in the U.S. provide music instruction of some kind. Today it is well recognized that music has a valuable place in the all-around development of every person, whether he has a music-career-mind or not. No matter what it be to stimulate imaginative thought and relax jangled nerves, music is of key value and importance. Whether you are interested in learning more about classical music appreciation, listening intelligently to the current hits, or developing an individual performing skill, such activities as these offer outlets for what may turn into a music career: orchestra, chorus, marching band, concert band, folk singing clubs, record clubs, small instrumental or vocal groups.

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MUSIC

TEACHER

Music teachers are in great demand in public, parochial and private schools, colleges and conservatories. Personal qualifications include the ability to be inspiring, convincing and patient, the ambition to continually improve, and the desire to help people learn. Skills required: a broad cultural background, extensive knowledge of music, a special performing skill on one instrument. Minimum requirements: for public school teaching you need a Bachelor's degree and a teaching certificate; for university teaching you need a Master's degree.

MUSIC THERAPIST

A music therapist works in hospitals, clinics for handicapped children and other corrective institutions. Personal qualifications include a lot of human understanding and the ability to enjoy the people. Skills required: practical facility at the piano, knowledge of various instruments and voice, study of physiology and psychology. Minimum requirements: A Bachelor of Music Degree or Bachelor of Arts in Music Therapy.

INSTRUMENTALIST, VOCALIST

Possibility for employment ranges from dance bands to concert soloist, from television shows to symphony orchestras, from community choral groups to opera. The ambition to continually study and improve is a basic personal qualification. Special skills required: fluency in sight reading, transposing and improvising, skill in ensemble playing (for the instrumentalist), and knowledge of foreign languages, vocal literature and the ability to memorize quickly (for the vocalist). Degrees are not required for most of these types of employment, but completion of high school is strongly recommended.

CHURCH MUSIC

Positions of minister of music, organist or choir director are available in most Christian churches (Protestant and Roman Catholic) and synagogues. A particular qualification is that you have an interest in religion. Knowledge required: conducting, voice building, fluency in sight reading, transposing and improvising. Degrees are not required, but training and experience is necessary after high school.

COMPOSER, CONDUCTOR

A composer may choose between the popular, commercial or educational fields in which to use his talent. A conductor also has a wide choice including dance bands, concert bands, symphony, operas, and teaching positions. Both fields require great musical ability, creative genius and some skill on one or more instruments. Experience in high school music groups is essential. A college degree is not required, but equivalent training is usually necessary.

TUNER-TECHNICIAN

A tuner-technician may work in private business, for a dealer or factory, in a college or conservatory. He should have an interest in music and musical people. His special skill is in the tuning and repairing of a variety of instruments. He should have mechanical talent. Completion of high school is strongly recommended, plus some work experience.

MUSIC INDUSTRY

This area of employment includes: publisher of music and periodicals, manufacturer of instruments, booking agent, producer of musical shows, salesman of musical instruments and records, newspaper advertising and editing. Of special importance is that you have an interest in both business and music, and have a specialized skill within one of these industries. Completion of high school is recommended, but usually college degrees are not necessary.

MUSIC LIBRARIAN

A music librarian works in a college, conservatory, public library, motion picture studio, radio or television, or for an orchestra or band. You must have a particular interest in music, books, music and musicology, a working knowledge of German and French, library training, and some experience with copy-right and performance rights. Minimum requirements: Bachelor's degree with a music major, plus a library degree or equivalent experience.



Peter Serkin /

...from page turner to solo performer

Not long ago, someone asked 17-year-old Peter Serkin somewhat obviously what it's like to be the son of a famous pianist. With a fluency that suggested he'd given the question frequent thought, Peter replied:

"It's good in one way, because people know your name and so perhaps some doors are opened. But at the same time, it can be very bad. People can't seem to help comparing. If I do well, they say it's no great achievement because I'm Rudolf Serkin's son. If I don't do so well, they shake their heads and say, what a pity, he isn't like his father at all."

Human nature being what it is, Peter Serkin's chances of escaping from his father's towering stature in the concert world are slight. But what is beyond doubt is that more and more doors are opened to him not because of his illustrious name but because of what he can do.

Last month, in his first solo concert in New York, Peter Serkin nervously waited for his cue in Mozart's *Nineteenth Piano Concerto in F Major* in cavernous Carnegie Hall. As the concerto progressed to the sure strains of the Philadelphia Orchestra, Peter's nervousness diminished. He wound up with a flourish. Carnegie Hall rang with friendly applause. Backstage, Conductor Eugene Ormandy, who has known Peter since he was three, gave him a bear hug and told him to start thinking of another concerto. ▶



...striped pajamas, a gorilla mask and movies for fun



Peter and Korean violinist Young Uck compare notes.

This month in his New York recital debut in the Metropolitan Museum of Art, Peter Serkin was commended by a New York *Times* critic: "No many pianists of 77, 57, or 37 would have the courage to tackle a program as concentrated and exacting as the one young Mr. Serkin offered for New York debut. . . . The first half was the Schubert *Sonata in G* (Op. 77) and the second half was Bach's "Goldberg" Variations. No compromise was admitted—no showpieces, engaging trivia, or glamorous tours de force. Thus the 17-year-old pianist accomplished the most difficult tour de force of all. In deeply felt musical and intellectual fashion, he made the program successful, all of it. . . . One had the feeling that he was playing for himself, that he had set up grueling standards of perfection and he was using every resource, physical, intellectual and emotional to meet them."

There are other challenges in store for the lanky blue-eyed six-footer. Peter Serkin's concert career clearly is moving into high gear, and no one can predict its final reach. What is entirely predictable is that success is not likely to spoil him. Those who know him intimately contend that until his personality undergoes a radical change, his sense of humor will shield him from excessive egotism. His spirited tilts against stuffiness and "routine" are part of the minor lore of Philadelphia, where he lived in an austere three-room apartment before moving to New York last year.

One afternoon, he stalked the hallowed corridors of the Curtis Institute of Music, wearing a gorilla mask. One teacher after another passed without raising an eyebrow. Finally, in frustration, he crept up behind a woman employee. The lady, only moderately startled, said: "Peter Serkin, take that awful thing off at once." He did, sadly.

In another attempt to infuse his pursuit of music with some extra-ocular excitement, he locked all the file drawers in the music library. He

caught red-handed by none other than Director Efrem Zimbalist who happened to walk in. No verbatim record survives of the conversation between young Peter and the celebrated violinist, but insiders still relate the incident in the hushed tones usually reserved for awesome phenomena.

One Saturday afternoon he was listening on the hi-fi to a recording by Cellist Pablo Casals. "I enjoyed it so much, I thought the neighbors might like it, too," he recalls. So he stuck a speaker out the open window and turned the volume up. For three and a half minutes, six Philadelphia blocks were bathed in glorious sound. Then somebody called the police. Said Peter, more in sorrow than in anger, "Some people have no understanding for good music."

Curtis insiders also remember the morning Peter showed up for his piano lesson in his top coat and striped pajamas. Despite his plea that he had overslept and looked perfectly decent anyway, he was ordered to go home and get dressed.

"Peter," a girl student at the Institute says admiringly, "was the most imaginative practical joker I've ever known."

But his special talent began to stir early in his life. He learned to play the piano when he was four.

"My father never pushed me," Peter has said with pride. "It was my own decision."

Rudolf Serkin, reports a friend of the family, "always watched Peter's love for the piano with helpful interest, but he had no intention of turning his son into a prodigy." Occasionally, word leaked out of the Serkin home in Vermont that Peter had inherited much of his parents' musical heritage (Mrs. Serkin is the daughter of the late Adolf Busch, one of the great violinists of his day), but the general public remained unaware of his gifts until one day in November of 1959.

That day, at the insistence of Conductor Alexander Schneider, a friend of the family, Peter played with Schneider's Chamber Orchestra at the New School of Social Research in New York. With Rudolf Serkin nervously mopping his brow in the audience, Peter breezed through the difficult Haydn *Concerto in D Major* with enough aplomb to earn enthusiastic reviews from New York critics.

"That was the moment," Peter recalls with a smile, "that I was promoted from page turner at my father's concerts to solo performer."

"When I first played in recitals, I was terribly self-assured. I didn't know any better. Now I get very tense. Sometimes I have nightmares about coming on stage and having to play something I've never seen before — whew."

Since 1959 he has appeared as soloist with the Cleveland Orchestra at Cleveland and with the Marlboro Festival Orchestra at Carnegie Hall. He played the Mozart *Concerto No. 10 for Two Pianos* with his father in Brussels, Paris, Vienna and with the Philadelphia Orchestra at the Academy of Music in Philadelphia. He has performed several times at the Casals

He's dedicated... but he'll never be a stuffed shirt

Festival in Puerto Rico. Last year, in his first full concert season, Peter gave recitals in Lucerne, Zurich and Edinburgh, joined the famed Budapest String Quartet for two Boston concerts, and toured Germany as soloist with the Budapest Radio Symphony Orchestra.

Peter was born in New York in July 1947, but the family settled on a farm in Brattleboro, Vermont, two weeks after his birth.

"I remember growing up with horses, cows and chickens," he says. When he was nine, the Serkins moved to Philadelphia's Delancey Place, but recently moved back to Brattleboro. In the fall of 1963, Peter, with his parents' watchful encouragement, ventured out on his own and rented this spartan Philadelphia apartment. The reason, he explained, was simple: "I wanted to be independent."

His roommate at the time was 19-year-old Jay Humeston, a cellist and fellow student at Curtis. They alternated cooking breakfast, in a small kitchen. The apartment boasted a couple of beds and a few chairs. The walls were bare except for an unframed photo of Rudolf Serkin hugging his four-year-old daughter. The music corner in the bedroom was dominated by a piano with a laundry box beneath it, and Jay Humeston's black cello case. A tall book case was filled with music scores and phonograph records. "I like to poke around junk stores looking for obscure 78-rpm records." He now has some 4000 discs, mainly chamber music.

For relaxation, Peter likes to go to the movies. When they weren't having classical jam sessions in the apartment, Peter, Jay and 16-year-old Young Uck, a Korean violinist, considered the neighborhood movie houses their second home. Says a friend, "I don't think they cared what was playing; they just loved to be there."

Peter frankly admits his ambition to make a mark. He admits equally frankly that he hates to practice the piano.

"I should practice five hours a day. But I fool around. I find all sorts of excuses. Once I'm doing it, I love it. The hardest thing is getting myself to sit down on that chair and start playing."

Through the years, Rudolf Serkin has taken pains to let Peter develop his own. He coaches him a little before each concert when he is near. He never imposes his own interpretations of music on his son.

"When I'm playing alone," Peter has said, "my father seldom criti-



Eugene Ormandy, conductor of the Philadelphia Orchestra and long-time friend, reads over a score with Peter.

iy performance. When we play something together, it's a little different. Then we argue in a friendly way. Sometimes we even yell a bit. Usually it's a standoff. He sticks to his ideas, I to mine."

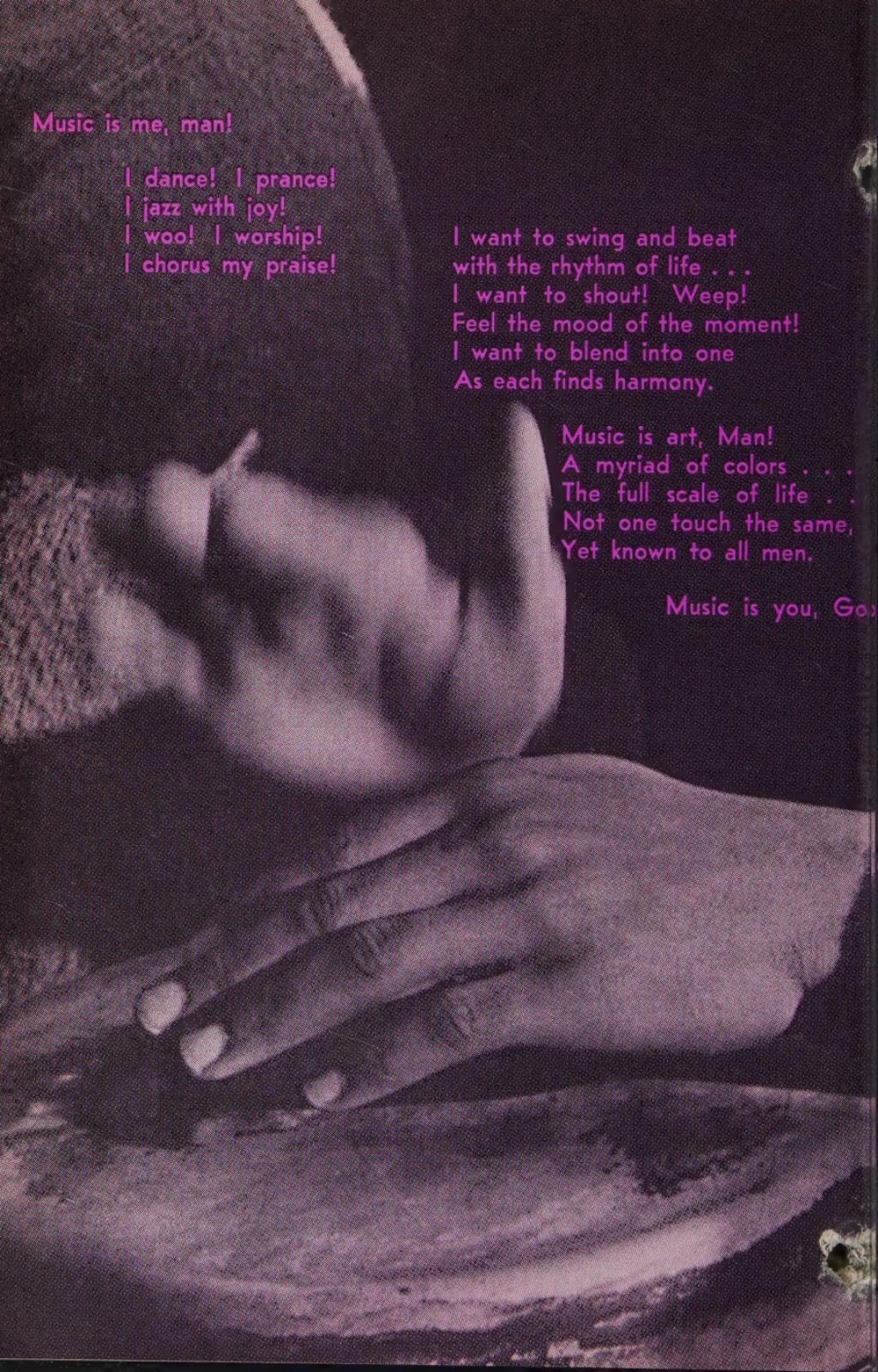
Peter's musical taste is varied, though he treats Rock and Roll with a disdainful "No comment." He loves Bach, Mozart, Schoenberg, Bartok. He feels strongly that "many pieces of music aren't played that ought to be played instead of some of the old wheezes."

Although Peter Serkin's present life of gathering speed is remote from his carefree days in Philadelphia, his fellow students at the Curtis Institute have not forgotten him.

"He's a wonderful character," is a typical comment. "A fine musician. He's dedicated but he gets a kick out of life. He'll never be a stuffed shirt. He's the son of Rudolf Serkin, sure, but nobody ever treated him any different because of that, and he'd hate it if they did." —HANS KNIGHT

HANS KNIGHT/Mr. Knight is a writer for the Philadelphia Sunday Bulletin Magazine. He frequently interviews people of current importance and popularity. This is his first article to appear in *YOUTH*.

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Music is me, man!

I dance! I prance!
I jazz with joy!
I woo! I worship!
I chorus my praise!

I want to swing and beat
with the rhythm of life . . .
I want to shout! Weep!
Feel the mood of the moment!
I want to blend into one
As each finds harmony.

Music is art, Man!
A myriad of colors . . .
The full scale of life . . .
Not one touch the same,
Yet known to all men.

Music is you, God